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Design

HENRION



Three types of teamwork p.7

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Pastures Green

GRASSLAND is one of Britain's greatest national resources, for grass is the natural food of cattle and sheep, and upon its abundance and quality depends the production of more meat and milk. Today—in a world seriously short of these things—the improvement and development of grassland is recognised as the foundation of our agricultural expansion. It has not always been so, and it is largely due to the vision and patient researches of a few pioneers that the essential knowledge and techniques are now available to the British farmer. I.C.I. was among the first to apply scientific methods to the many problems connected with growing grass, raising its nutritional value and ensuring that the most efficient use is made of it. As long ago as 1928 an I.C.I. experimental farm was established at Jealott's Hill in Berkshire where practical

research in grassland management was undertaken.

The benefits of this and other work have been far-reaching—from the development of new methods for controlling the grazing of cattle to the production of improved fertilisers. I.C.I.'s "Nitro-Chalk" for example, has shown remarkable results as a grassland fertiliser. Its use not only raises the food value of grass, but makes it grow more abundantly and for a longer period, thus extending the grazing season and helping to save imports of cattle feeding-stuffs. Another I.C.I. development is the drying of grass by machines, a method which makes it possible to preserve its full nutritive value almost indefinitely. I.C.I. is still pioneering, and the new knowledge of grassland problems that it is gaining will help the British farmer to produce still more from British acres.

Imperial Chemical Industries Limited



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Contents

POINTS AND POINTERS 6

THREE TYPES OF TEAM-WORK
H. McG. Dunnett 7

PATTERN OUT OF TEXTURE
Michael Farr 12

REVIEW OF CURRENT DESIGN 16

NEW MOQUETTE FOR OLD MARKETS
Michael Frostick 18

DESIGN FOR CARAVANS: 2
Building with new techniques
John E. Blake 22

ROUND THE TABLE ON TOUR
Jean Stewart 27

FOREIGN REVIEW 30

DESIGNERS IN BRITAIN 32

NEWS 33

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Value for money

LAST MONTH WE DEALT with the furnishing of offices for directors and senior staff. We promised to explore the economic aspect of such work more fully. This very naturally depends a good deal on what the firm wishes to spend and who is employed to do it. Most firms want offices to give an impression of quiet efficiency rather than to dazzle by their novelty or astonish by their preciousness. And in achieving this they are far more likely to get a result which looks perfectly good and appropriate in ten years' time when the other merely looks *passé*.

To design everything specially is bound to be expensive, but the good interior designer seldom finds it necessary to attempt this. Often he designs the more important items, but he knows exactly where suitable things are to be found without wasting precious time. Here the Council of Industrial Design's 'Design Review' is valuable. If he has been recommended from the Council's Record of Designers for this specific purpose he will have had experience of the requirements to be expected in such offices. He will know how to blend colours, patterns and shapes to achieve a harmonious result which works efficiently. This needs skill rather than a great expenditure of cash. In fact everyone must be familiar with offices where money has been poured out and a terrible effect has been achieved. No one can even contemplate altering the design scheme because of the money already invested in it. On the other hand, a parsimonious approach seldom achieves the desired effect.

In most large firms there is a certain amount of decorating and refurnishing to be done each year. Very rarely is there anything like full-time work for a designer on this work alone. Occasionally a firm's own drawing office has the specialised knowledge to deal with it, but generally it is better to fee a consultant specially for the job. He will soon get to know the general approach of the firm to the problem and completed work will have a family likeness which makes for harmony. Perhaps the best advice we can give is not to attempt to deal with the problem in bits: appoint a sound designer and brief him clearly and thoroughly as far as may be possible on all aspects of the job, including cost. Then let him get on with it, without meddlesome interference.

POINTS and POINTERS

ARRIVAL We send a warm greeting to **INDUSTRIAL DESIGN**, the new American bi-monthly review that has just arrived from Whitney Publications Inc. Coming from the same stable as **INTERIORS**, the new magazine, which costs two dollars a copy, has assured itself of a flying start with plenty of prestige, especially in Europe and the United States. It sets out to be the professional magazine for designers and design executives. As the publisher in a postscript points out, one of the reasons for starting **INDUSTRIAL DESIGN** was the ascent of the product designer to a position of executive authority in industry. "The best way to serve a mature profession", runs the editorial, "is not to offer advice but to explore the problems these men face, and report the information they want and need."

The first issue, in weight and format equal to **INTERIORS** itself, begins with its feet on the ground and involves its readers in powered tools for home use. Articles on designers and company policies set the Studebakers in international perspective, explain why Howard Miller clocks are successful and analyse by

comparison the designing organisations in some giant American concerns. At least two features will be familiar to readers of **DESIGN**: the Bartrev story and the door handles employed in the Time & Life building, London. Other items on retailing, packaging, photography and exhibitions make **INDUSTRIAL DESIGN** a fair all-rounder, and a credit to its three leading editors, all of them women.

FACTORY AT SCHOOL The training of designers is taking another step forward. Experimentally, five third-year students at the LCC Central School of Arts and Crafts are turning themselves from artist/designers into designer/engineers. The realism of factory conditions is deliberately suggested as the class becomes a production committee with its instructor in the chair. A hospital light fitting is now being designed and passed through the stages of planning and tooling, so that it can be produced in small quantities on the premises. Full working drawings for the parts, some of them die-castings, are being prepared so that, with photographs of the development and examples of the finished fitting, an exhibition can be staged, probably in June.

POTTERY PROGRESS Fresh thought in the Potteries is a theme to harp upon. Elsewhere in this issue we point to some competitive design forces from abroad: here we raise the curtain on some home-grown initiative. It comes from Roy Midwinter, of W. R. Midwinter Ltd, who has engaged Sir Hugh Casson as design consultant for the current range of earthenware shapes. Sir Hugh has sketched a series of six views of the Riviera. Light and graceful with a characteristic romanticism, they may soon be better favourites than those sepia views of honeysuckles cottages and ivy-mantled towers. One example is shown here. Next month **DESIGN** will present a full account in colour.



MODERN MEANING The parlour game to find a name better than 'contemporary' to describe the designs of today is still being played, chiefly in furnishing circles. Among the most fancied and least appropriate is 'New Elizabethan', which smacks of reproduction. 'Mid-century' is already *passé* and so we come back to 'modern', the word for something which is always with us. If it regains the currency enjoyed before the war when the word was firmly in context with the Modern Movement we could dismiss the prefix 'good' and let 'modern' stand for those designs which express with imagination and sincerity the age in which we live.

Strong support for the word came recently from Sir Ernest Goodale, when addressing a gathering at The Royal Society of Arts. 'Contemporary' he said was often used today as a synonym for 'modern'. "My researches for this paper have confirmed my view that all original work is contemporary with its epoch and I have seen references to eighteenth-century patterns, for example, being called contemporary designs. In the absence of a better word, we must continue to call designs of this century's creation 'modern' until, if any survive, posterity refers to the style or period of George V, George VI, or Elizabeth II."

In going for 'modern' hereafter, **DESIGN** hopes that it will not be misunderstood by its contemporaries.

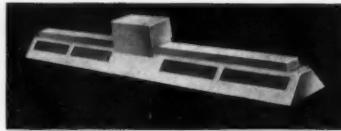
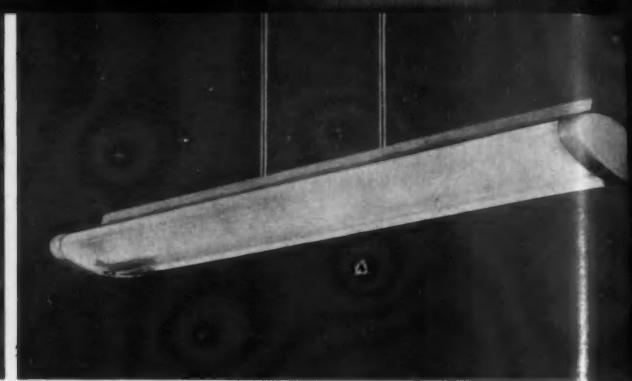
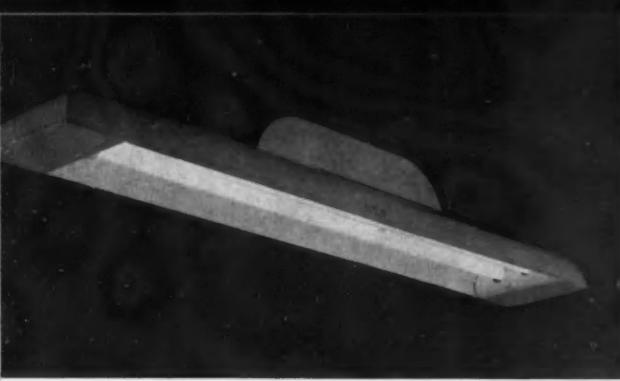
COLOURED COOLERS Not long ago we found that one brand of American refrigerator was being fitted with loose covers in kitchen-matching colours. On the home market a more durable scheme has just been introduced by The Frigidaire Division of General Motors Ltd. At the **DAILY MAIL** 'Ideal Home Exhibition' the company's 4 cu ft model had several startling stove-enamelled exteriors in red, green, blue, yellow and related shades. Housewife reaction was being closely watched.

Three types of team-work

H. McG. Dunnett

Three separate departments of Thorn Electrical Industries Ltd have adopted different attitudes to the problem of appearance design. The following article describes how the design policy in each has been evolved and compares the results which have been achieved.

AN INCREASING NUMBER OF MANUFACTURERS in this country would never think of producing a new range of products without employing the services of an industrial designer. This not only indicates a significant change in the attitude of many firms since the war, but also reflects the designer's growing competence. Yet in spite of this progress there are still many manufacturers of consumer goods who rejoice in satisfactory sales



ABOVE The type of industrial two-lamp suspended fitting in production at the end of the war. The box on top of the reflector contained the starter, chokes and other control gear.

1 In 1946, the first steps were taken to introduce some visual coherence into the original fitting. End pieces conceal the ends of the lamps to hide the flicker, the reflector is in one piece and the cover on top no longer appears accidental.

2 One of the first ATLAS commercial fittings designed in 1947. The control gear is distributed beneath the flat cover on top. The reeded PERSPEX diffuser fits over the endplates and is secured by the press-on endcaps.

3 and 4 Two versions of a 5-ft two-lamp commercial fitting designed in 1949. PERSPEX is used throughout, except for the control gear casing. The endcaps are more translucent than the illustrations suggest and the fitting provides a high degree of upward and downward illumination.

5 A batten fitting for two 4-ft lamps. It was designed in 1948 to fill the need for an inexpensive commercial fitting which could also form the basis for a decorative one by the addition of a simple diffuser.

Peter Bell was responsible, as chief designer, for all fluorescent fitting designs shown here, apart from the earliest industrial type.

BELOW The two-lamp commercial fitting, 3, seen from above. Compare the neat storing of the control gear with example 1.



and profits without paying a penny for the designer's services.

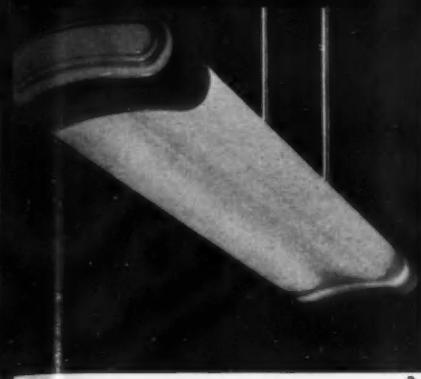
In this connection, the practice at Thorn Electrical Industries Ltd, a firm which has in a remarkably short time become a large-scale manufacturer in both the lighting and the radio industries, is particularly interesting because both attitudes to industrial design may be seen at work within the same organisation. An important activity of the parent company is the production of ATLAS fluorescent lighting fittings; its subsidiary company, George Forrest and Son Ltd, produces incandescent lighting fittings and the Ferguson Division produces radio and television sets.

Owing to the large scale of manufacture and the competition in price in the fluorescent fittings and radio fields, costs are carefully weighed to the last penny, and the industrial designer is consequently faced at all times with an exacting task. In its attitude towards design the firm has shown itself to be enterprising and progressive for not only has it been willing to try out industrial designers in all three branches of manufacture, but it has experimented with using them both in a staff and in a consultant capacity. Yet the result is curious, for the lighting division appears to be convinced that an industrial designer is indispensable, whereas the radio division has adopted alternative methods.

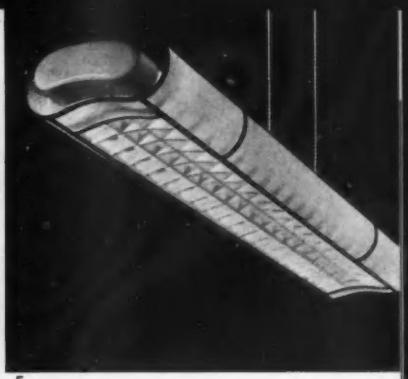
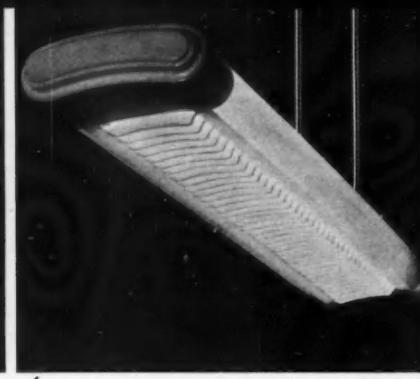
Lighting fittings - fluorescent

There can be few more difficult design problems than that presented by the single-lamp, five-foot fluorescent lighting fitting. Thorn's had first produced industrial fluorescent fittings during the latter part of the war, but in 1945 the firm set up a sales department to develop and market commercial fittings, as they are called, for use in offices, schools, shops and other non-industrial interiors. The newly appointed head of the department was given one general directive - to make Thorn's one of the leading lighting firms within five years. The brief was formidable for the only type of fluorescent fitting then on the market comprised a heavy industrial reflector, bulky control gear on top, chain suspension, all surmounting a single bare lamp. The sales manager mapped out a scheme for research and development which included, among other recommendations, the employment of an industrial designer as a member of the staff.

At an early date the lighting division evolved a design team with Peter Bell as designer. The technical sales manager, head of the division, took the chair and membership comprised the industrial designer, the chief mechanical designer (production), the lighting engineer (concerned



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with applications of lighting), the service engineer (concerned with accessibility, cleaning and similar problems) and the head of the optical laboratory. This arrangement, which is still the accepted procedure for all design matters, enabled all the departments concerned in manufacturing and marketing to meet regularly on common ground and as equals, so that the designer had complete access to all essential information.

When Peter Bell left to set up as a consultant designer he was retained by Thorn's, since his knowledge of the subject as well as of Thorn's production organisation was felt to be of great value. Early in 1953 he was succeeded by an architect, John Reid, who had experience of designing the current range of **FORREST MODERN** incandescent fittings.

Few products can have undergone a more rapid period of development than the fluorescent lamp. A brand-new design problem had to keep pace, not only with technical developments in the light source, but also with rapidly changing methods of applying the fluorescent lamp to lighting schemes. The initial problems concerned the design of individual fittings, which meant reducing their bulk, trying out different methods of suspension, diffusing the rather hard light in a variety of ways, stowing the gear and then converting these requirements into standardised units which could form a competitive range of fittings. The next steps were to develop multi-lamp fittings and enable them to be used as continuous runs of illumination, to experiment with large special fittings and to deal with the 4-ft, 3-ft and 2-ft lamps which were successively introduced. Concurrently with these developments, the louvered 'egg-crate' type of ceiling installation had been applied widely in the U.S.A. while more recently different kinds of suspended standard ceiling units had been evolved, providing for built-in fluorescent lighting systems. The inherent possibilities in these applications suggest that the idea of a 'styled' individual fitting might not be the ultimate answer after all.

Many architects resent the way that a mass of fluorescent fittings can dominate an interior and demand that the remarkable lighting powers of the fluorescent lamp should be used to produce a display of light rather than a display of fittings. They maintain that a fluorescent lighting installation, except perhaps for industrial use, should be worked out as an integral part of interior design. The appointment of an architect as designer is therefore significant, for John Reid's job is likely to involve entirely different problems from those faced by Peter Bell, though obviously individual fittings will have to be designed for years to come.

Lighting - Forrest Modern

In 1950 Thorn's bought the old-established firm of George Forrest and Son. A modern range of fittings was an entirely new venture sponsored by the new owners who gave John Reid the task of designing a range of incandescent lighting fittings without being restricted in any way to predetermined types, prices, materials or performance. It was, for example, Reid's decision to confine the first range to domestic fittings. The plan was a development project and the decision to manufacture was left until half-size models had been made and assessed in terms of application and production. When the models were complete, the designer asked for a meeting at Forrest's, which was attended by the senior executives and the foremen of the various departments - spinning shop, sheet-metal shop, paint-spraying shop and so on - and explained to them exactly what was meant by 'modern' lighting fittings, how he evolved his designs and what they were meant to do. No sales executives were present at all; it was in fact the establishment of a production team.

Reid's basic aim had been to design a range of parts which could be bought either as complete assemblies or as individual units. A manufacturer normally standardises parts in order to achieve production economies, exploiting the interchangeability

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to extend his range of complete fittings. The Forrest method is different for the firm sells the parts, leaving the customer to exploit the interchangeability in accordance with his lighting requirements. These proposals were adopted and the **FORREST MODERN** range was produced.

Radio and TV - Ferguson's

This branch of Thorn's activities has followed an entirely different course in the matter of design. In the early days cabinet design was evolved mainly from ideas put forward by the makers of the cabinets. These ideas were then modified in consultation with the production engineer and the sales manager who made the ultimate decisions.

Subsequently, industrial designers, of whom Peter Bell was the most successful, were commissioned to design some cabinets. These included a plastic set and a leathercloth-covered set, both portable, which were naturally outside the scope of the cabinet-maker. Experiences with consultant designers were, however, disappointing to Ferguson's for one or both of two reasons. Firstly, the designers were apparently unable, in the initial stages of the design, to keep costs down, with the result that subsequent alterations ruined their work. Secondly, the designs submitted were considered by Ferguson's to be too advanced to be reasonably sure of selling.

That the methods commonly used by Ferguson's in designing radio and television cabinets can sometimes produce interesting and unusual results, in spite of the apparent lack of an integrated design policy, is suggested, however, by the current design for the 12-inch, 14-inch and



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The **FORREST MODERN** range of fittings designed by John Reid is based on a variety of spun aluminium shades, light alloy supporting rods and tubes, cast-iron, aluminium-covered bases and a standard brass clamp. The illustrations show most of the basic parts in five assemblies. Additional variety is provided since the shades can be supplied in alternative colours.

1 Multi-lamp ceiling fitting, the central rod being a new standard part with spigots to which lampholders are clipped.

2 A more conventional pendant fitting with a 2 ft diameter bowl and a luminating glass diffuser concealing four 40-watt lamps.

3 Table lamp for indirect illumination.

4 Fitting designed for use with internally silvered lamps which incorporate their own reflecting properties.

5 Floor standard lamp with an adjustable shade. A universal joint in the base gives added flexibility.

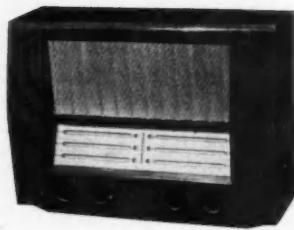
17-inch table-television models. This design, standard for the three models, the same case being used for the two smaller sizes but with different masks, and a larger replica for the 17-inch model, is one of the most successful in appearance so far produced. It was designed by a young man in the drawing office who had done quite well on minor modifications of existing sets, but who had unsuccessfully submitted several ideas for new ones. The design was a sharp break with conventional types – at least to someone in the industry – but when modified and costed it was found to be most economical to produce. It has subsequently influenced the appearance of television sets made by other firms.

Design policies compared

In terms of design, the problems faced by the two divisions are the same, and there seems no logical reason why the designer should succeed in one and not in the other. In the lighting division, three fundamental factors have determined the success of its design policy. Firstly, the technical sales manager who is head of the division has been convinced that the industrial designer performs an essential function. Secondly, having selected him carefully, he gave the designer status, support and opportunity. Thirdly, the

design-team system was evolved to give the designer his natural place in the process of development and production. Integrated in this way, the designer's potentialities were developed and exploited to the full, so that now the need for a designer is no more queried by anyone than the need for a lighting engineer.

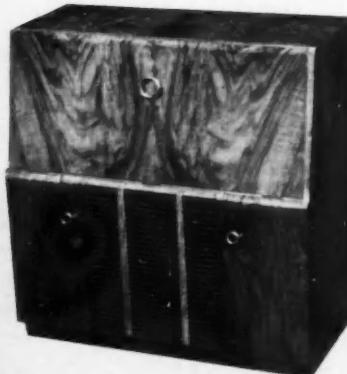
With radio cabinets the problem is more complex because of the way in which the industry is organised. The results generally, however, suggest that the system of subcontracting to specialist cabinet manufacturers or to plastic moulders is not a satisfactory solution. Though some of these firms offer a design service which on the face of it saves the consultant designer's fees, it is only the occasional design which breaks away from conventional radio-cabinet styles. If the consultant designer is to show that he can offer a more effective service he must have first-hand experience of large-scale production methods and must be able to design down to a cost. This is particularly important because the radio manufacturer has no cabinet production department with which the designer can 'team up'. Ferguson's are not alone in maintaining, possibly with some justification, that too few consultant designers are sufficiently equipped in this way and that most are out of touch with the requirements of the market.



ABOVE A table radio in walnut with a speaker grille in anodised expanded metal.

BETWEEN A walnut-veneered radiogramophone designed in the manner of a bureau.

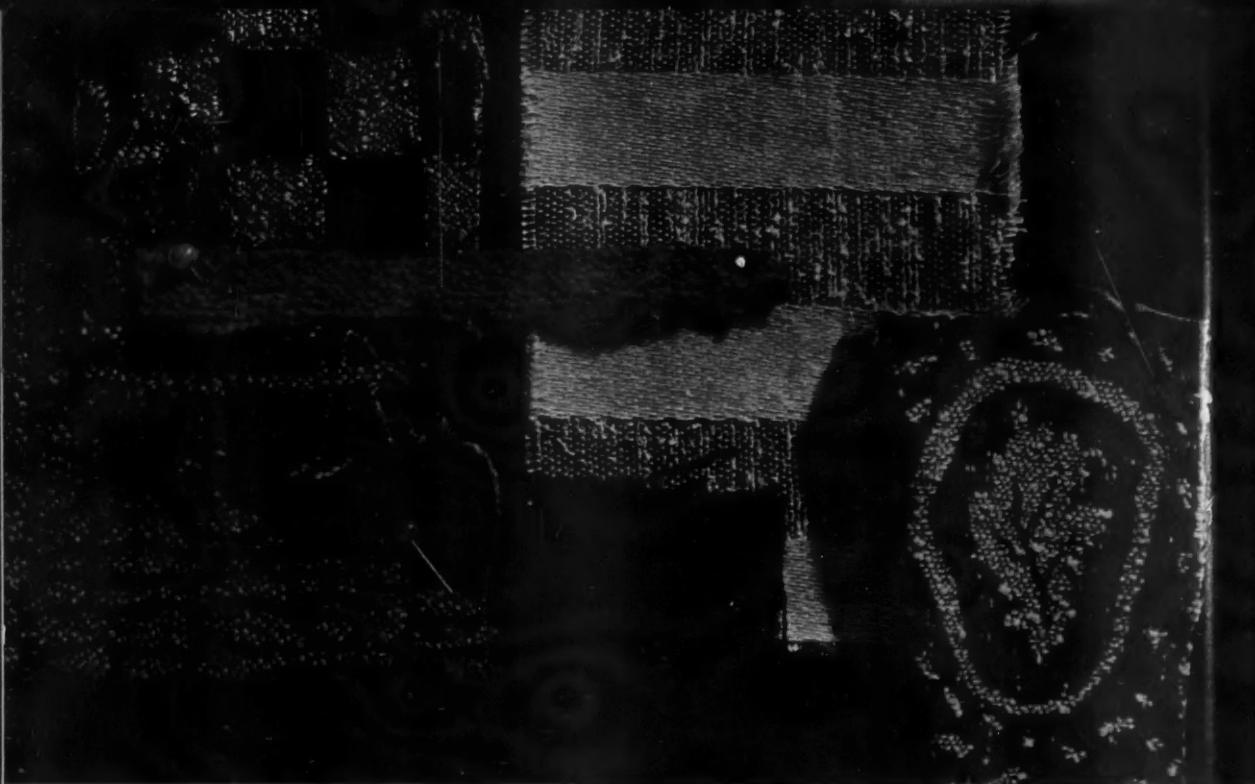
These two examples of cabinets which have been worked out between Ferguson's and the cabinet manufacturer are typical of the conventional and rather dull designs which normally result from these methods.



ABOVE A portable radio with rexine-covered wooden cabinet and handle, speaker grille and control cover-plate in polystyrene. The control cover-plate operates the on-off switch to prevent a battery being left on by mistake. Designed by Peter Bell, this is the only set among those illustrated for which an industrial designer was used.

BETWEEN Table television set originated by one of Ferguson's draughtsmen, and subsequently worked out in detail by Ferguson's in conjunction with the cabinet manufacturer – a rare example of an excellent design produced by these methods.

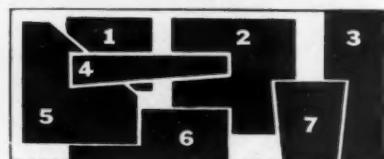




PATTERN OUT OF TEXTURE

Michael Farr

Modern design in the textile industry is gaining ground particularly in printed furnishing fabrics. But in weaving mills modern patterns have come more from the Dobby loom than from the Jacquard so limiting the designer's urge for linear freedom. Two or three firms before the war began experiments with the Jacquard loom and their lead is now being followed by an enterprising designer and manufacturer to mark a new phase in the development of modern design for woven textiles.



ABOVE The new Jacquard 'Texturedrapes', shown with two earlier Dobby fabrics for colour and texture contrast. In all aspects of design, colour, weave, yarn and pattern, the new fabrics aim at a wide market, with the multiple store at one end and interior decorators at the other.

1 CHESSBOARD A design in which the black squares of plain yarn exploit by contrast the curled and twisted blue yarn. In simplicity of motif the fabric is close to the designer's earlier work and yet one of the most sophisticated of the new range.

2 DUBARRY Another example of alternating rough and smooth yarn to give depth and tactile appeal at close range.

3 CANDY The classic Regency stripe also dominates this fabric, and provides the design with a maturity and richness, especially in the olive colouring.

4 HENLEY Dobby fabric giving an all-over effect with knotted yarn.

5 SWEET CORN The irregularity of the motif on a background of 'fancy' yarn makes this fabric equally suitable for draping or upholstery. The reverse side is also shown.

6 STRATFORD Showing the reverse side of this Dobby weave.

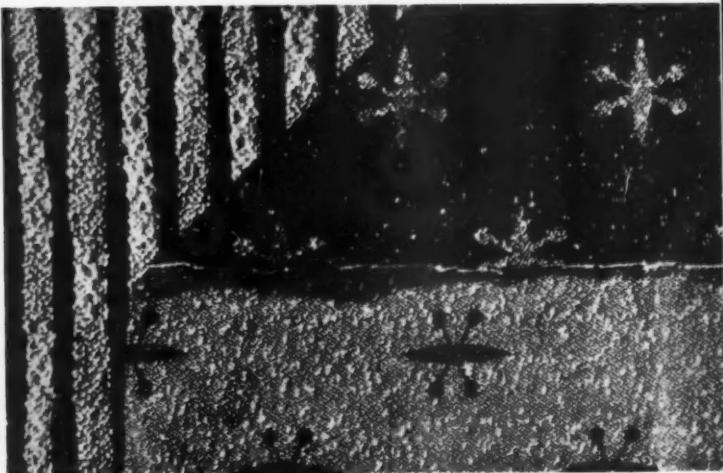
7 GAZELLE The small twig motif, like the other fabrics in this group, is in two colours, the yellow weft carrying a 'fancy' yarn. It is a further indication of the linear treatment possible with a Jacquard which Tibor Reich may soon exploit on a larger scale.

RIGHT A brief composition to indicate two of the new fabrics in use. The chair is covered with 'Kiwi' in black and white, with plain black edging. 'Movimento' in cotton and ardil is draped behind. The motif is on a larger scale than others in the range and its flexibility, intentionally suggesting movement, makes it best suited as a drape. With the variable thickness of the yarns, colour shading adds to the three-dimensional interest. Chair designed by Howard Keith for H K Furniture Ltd; fabric kindly lent by Liberty & Co Ltd.

RICHNESS, SOPHISTICATION and that hint of the Grand Manner so urgently sought by the decorators among Victorian remains, and by others among the cheap imitations of Jacobean tapestries, are qualities which have since the war been shunned by manufacturers of modern furnishing fabrics. Up to the Festival of Britain most of them were content with the new Dobby weaves. Spots, stripes, squares within squares, often woven with the many types of 'fancy' yarn, were enough to begin with. Colour shades with the relatively simple weave variations available gave a depth to the texture and a double interest for eye and hand. The early experiments and limited production of the few pioneers opened up a new market that was soon to become crowded by some larger firms offering their variants on the same theme at lower prices.

Since 1951 the pioneers have contented themselves with high-quality fabrics in designs which are as original as the medium will allow. No new contribution could in fact be made to their stock of modern weaves without a fundamental change in technique and that would involve the expense of setting up a Jacquard loom. The decision to produce fabrics on the Jacquard cannot be taken lightly; for a small firm the initial cost of installation followed by the time and ingenuity taken over experiments would be considerable. Added to this, the market's

RIGHT A complex Dobby weave with variably spaced stripes is contrasted with 'Helico', another of the new fabrics. Both front and back are shown of 'Helico', which has a motif that might become tedious in repetition, although the double interest of motif and texture in combination can be clearly seen when compared with the Dobby fabric.

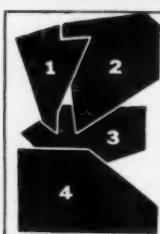


reaction would largely remain unknown until the first samples were complete.

From this viewpoint we can best appreciate the recent introduction of modern Jacquard weaves by Tibor Ltd. It needed both courage and foresight from Tibor Reich, the firm's managing director and designer, to carry through this venture. It also needed the designer's conviction that another technique was justified only because of its creative possibilities. Although the Jacquard 'engine' was invented as long ago as 1801, many people might be inclined to look upon its use here as revolutionary. That, of course, is not so. In the 'thirties at least one firm produced several Jacquard designs which made an original impact on the Modern Movement. But those designs remained virtually alone in an unappreciative market. Since the war only a handful of significant modern Jacquard patterns have reached the market. They look back to link with their predecessors of the 'thirties and forward to our own time, so giving the lead that Mr Reich has taken up for development.

The Tibor 'Texturedrapes', as they are called, combine the intricacies of weave texture, caused by the juxtaposition of variably spun yarns which is characteristic of the best modern Dobby weaves, with that linear freedom which comes with the Jacquard loom. We get the sensuous, tactile quality of the one, perhaps best described as the presence of the third dimension, coupled with a suggestion of the purely visual interest to be derived from pattern. I say that this further interest is suggested rather than stated because Mr Reich has not yet explored the linear possibilities of the Jacquard. His motifs, with the exception of 'Movimento' and 'Gazelle', are small. This is not so much an instance of early hesitancy in the grip of a strange technique, but rather a realisation that there should be, for the sake of his own sense of balance as a designer as well as for his market, an implied reminder of his earlier work on the Dobby loom. If this new range of reasonably priced fabrics gets the success it deserves there can be no doubt that Mr Reich's future work will be bolder, possibly with larger and more complex motifs to take full advantage of the Jacquard.

The need for intricate surface patterning on wallpaper and curtain fabrics, bright splashes of colour in upholstery, occasional groups of sculpture, decorative glass, studio pottery and indoor plants should become more widely felt as the developing trends of modern furniture begin to assert themselves. The return to the horizontal line, especially in upholstered furniture, is now a commonplace in the United States and clearly discernible in this country. Broad flat surfaces with uncompromisingly stiff straight legs, often of thin steel, also make up the volume of the new carcase furniture which depends for its appeal on form alone. These have now come to be the



ABOVE A further group showing three of the new Jacquard fabrics. The new fabrics are of vat-dyed cotton yarns and designed so that each piece is reversible.

1 GRANITE Both sides of this fabric are shown with a rough textured yarn in blue dominating, on the left, the flecks of black thread. Here the relationship with Dobby weaves is very close.

2 KIWI One of the most impressive designs in the new range, 'Kiwi' enlarges with variations the idea behind 'Chessboard' on page 12. The raised and lowered ovals of pattern invite the fingers to appreciate the texture by touch.

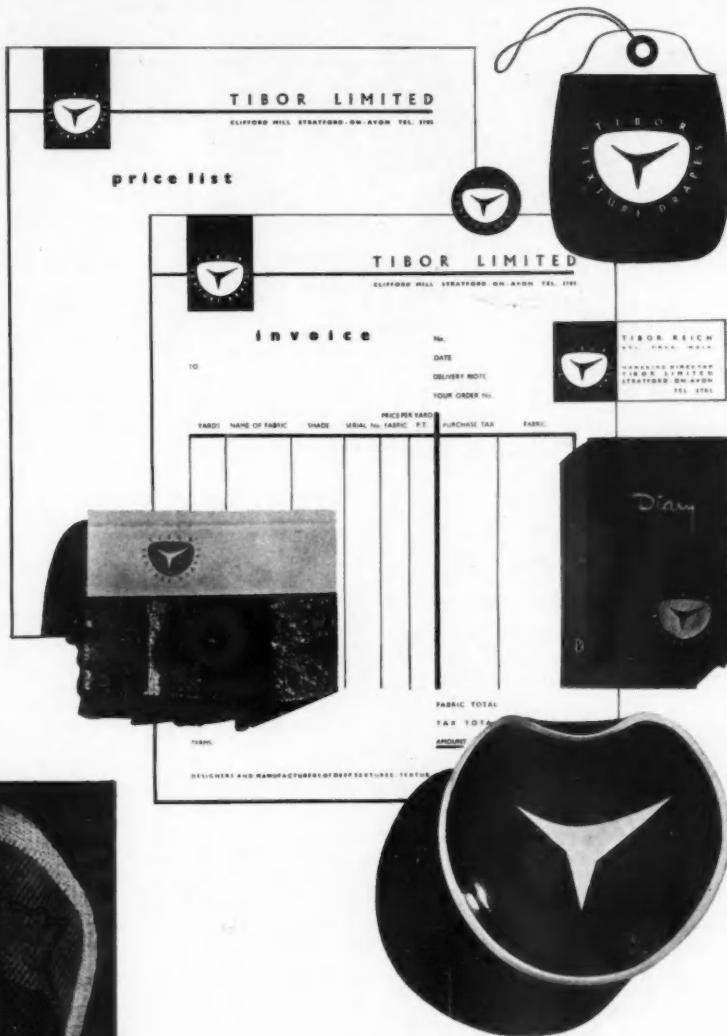
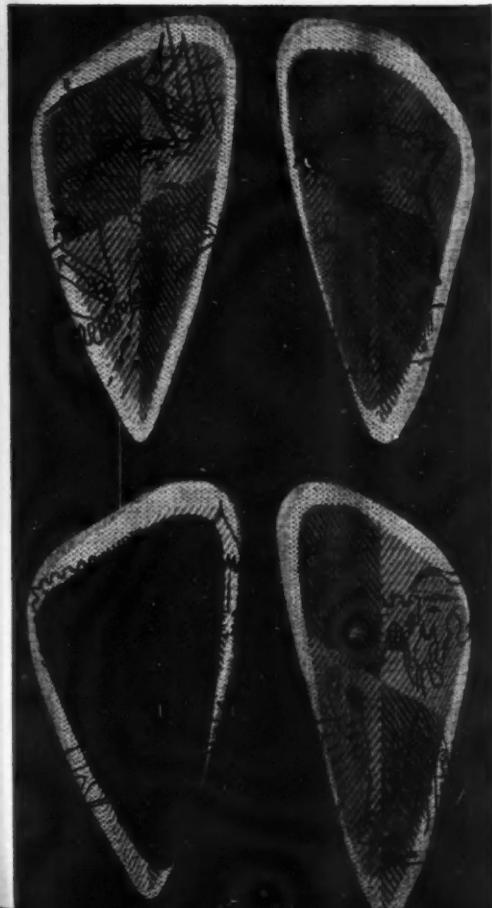
3 HENLEY A Dobby fabric, although shown here for colour contrast, is over-emphatic with a 'fancy' yarn and so indicates a limitation that is not associated with the Jacquard.

4 TRELLIS The broadening out of the pattern here is something to watch with interest. Emphasis is on a linear design with the textural qualities playing a secondary role.

RIGHT In Tibor Ltd the design policy is controlled by the managing director and designer. In showrooms, exhibitions and publicity the same theme is stated with the crispness and economy that is shown here, from ashtray to gummed label. This set of stationery was specially commissioned to coincide with the launching of the 'Texture-drapes'. It was designed by Gordon Burley.

BELOW A tour de force woven on the Jacquard loom in arid, spun silk and a metallic thread, which was then screen-printed with a narrative pattern. The fabric is interesting not only because of this unusual combination of processes, but because it represents the designer's first major experiment with the Jacquard. That he did not weave the motifs instead of printing them is due chiefly to the great extra cost involved that could not be justified on a short run.

The tapestry, called the 'History of Shapes', was commissioned by ICI and shown on the company's stand at the BIF last year. Four shields on the tapestry sketch the history of Britain from primitive times to the present day.

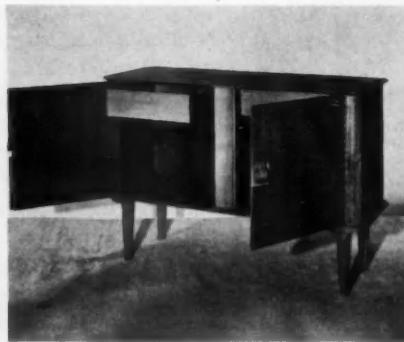
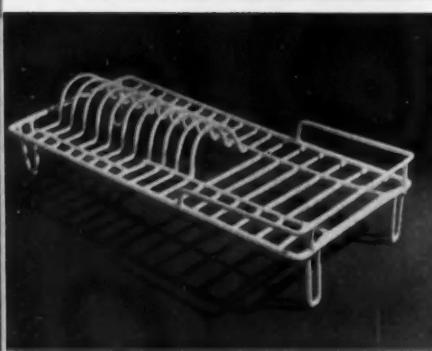
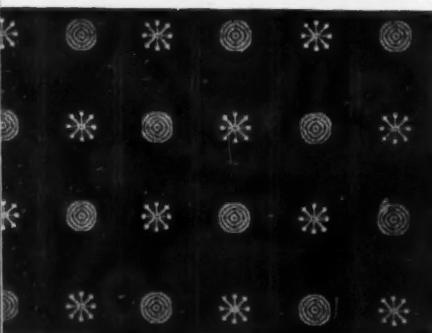
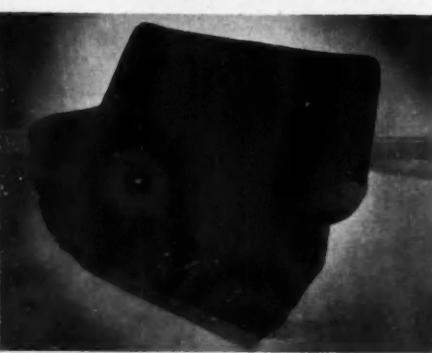


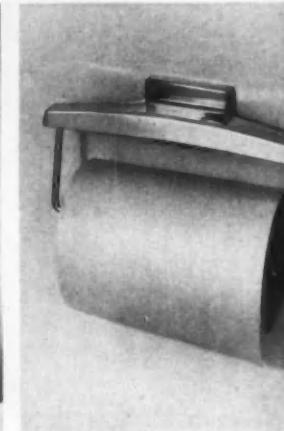
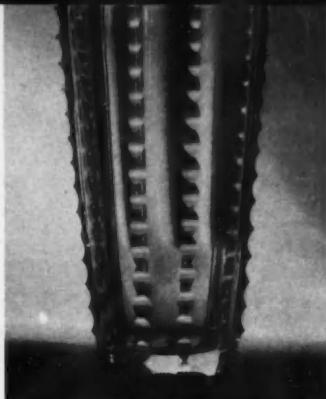
essentials in furnishing; the rest of the area – no longer a mere room – is left free for the owner's self-expression. As he turns to the decorative arts to make his choice he will find that furnishing fabrics, being both useful and decorative, are the best medium for expressing his taste. With these new Jacquard fabrics the selection has a heightened interest for modern motifs can be more emphatically stated. They may be appreciated from a distance or studied closely so that the pattern can be seen to resolve into complex texture effects. The juxtaposition of intricate weaving and broad pattern beginning here marks a new era for fabrics and for the Jacquard loom itself.

REVIEW OF CURRENT DESIGN

The items shown are up to the standard acceptable for 'Design Review', the illustrated record of current British products, to be seen at the London headquarters of the Council of Industrial Design.

This radio receiver which is produced exclusively for export shows an adventurous approach to the design of the cabinet seldom to be found in models for the home market. Of particular interest is the free-standing PERSPEX control panel. Murphy's pioneered the use of this type of panel in the early baffle models, but here it has been carried further to form a central feature of the design. The cabinet is moulded in one piece in phenol formaldehyde, the top and sides being in maroon and the grille in beige/gold. The colour scheme is repeated in the control knobs which have recessed anodised aluminium caps. Designer: A. F. Thwaites. Maker: Murphy Radio Ltd.





1	10	11	12	13
2	14	15	16	17
3				
4	5	6		
7	8	9		

1 Earthenware vegetable dish in the 'Streamline' range. It is obtainable in mushroom and sepiia, white and Indian red, mushroom and green or peach and mist blue. Design: A. B. Read. Maker: Carter, Stabler & Adams Ltd.

2 Settee from the new 'Dormouse' suite. A welded steel rod frame supports the vertical coil spring seat and rubberised hair upholstery. Design: Ernest Race. Maker: Ernest Race Ltd.

3 Carpet in worsted and cotton. Each tuft is knotted by machine as in a hand-woven carpet. Design: Dennis Beytagh. Maker: Tomkinsons Ltd.

4 Plate-rack made of steel rod covered with VELVIC plastic. It can be supplied in ivory, white or green. Maker: Dorridge Industries (Hardware) Ltd.

5 Sideboard made chiefly of moulded plywood faced externally with Pacific walnut and internally with mahogany. The veneer is cut away and raised to form the door handles. Design: David Fowler. Maker: D. Meredew Ltd.

6 Quartic coupe-shaped tableware from a range of 60 matching pieces. Hand-painted pattern under the glaze in grey, red, yellow and green. Design: Jessie Tait. Maker: W. R. Midwinter Ltd.

7 Moulded earthenware dishes. The direct relationship of pattern to shape is interesting and unusual. Design and Maker: James Tower.

8 PYREX casseroles obtainable in three sizes. The smooth rounded shapes allow for easy cleaning. Design: Milner Gray. Maker: James A. Jobling & Co Ltd.

9 Lever door handle finished in satin or bronze chromium plate or silver or bronze anodised aluminium. A new internal fixing method gives great strength and allows a smaller backplate to be used. Design: Roger Peach. Maker: Dryad Metal Works Ltd.

10 Table-top refrigerator finished in white stove enamel. It has a capacity of three cu ft and a shelf area of six sq ft. Design: General Electric Co Ltd.

11 Fluted lead crystal vase with the edges cut into a series of scallops. Design: Irene Stevens. Maker: Thomas Webb & Corbett Ltd.

12 Quartz wrist watch with 18 carat gold-plated case. Single markings on the dial and sweep second hand replace the need for numerals. Design: Smiths English Clocks Ltd.

13 Tumbler delicately engraved with plant motifs. Design: Richard Miles. Maker: The Harbridge Crystal Glass Co Ltd.

14 Tan leather shopping-bag. The gussets in the side allow the bag to be folded flat when not in use. Design: Walter B. Whiston. Maker: S. E. Norris & Co Ltd.

15 Easy chair with a beech frame and DUNLOPILLO seat and back on tension springs. A settee to match the chair is also available. Design: June and James Dartington. Maker: Reveless Ltd.

16 Lead crystal cocktail bottle. The elegant shape and clarity of the metal are refreshingly undisturbed by cutting. Design: D. Hammond. Maker: Thomas Webb & Sons.

17 Toilet-roll holder pressure die-cast in zinc alloy and finished in chromium plate. The brass wire stirrup carries a polished beech roller. Design: Scott-Ashford Associates Ltd. Maker: W. C. Youngman Ltd.

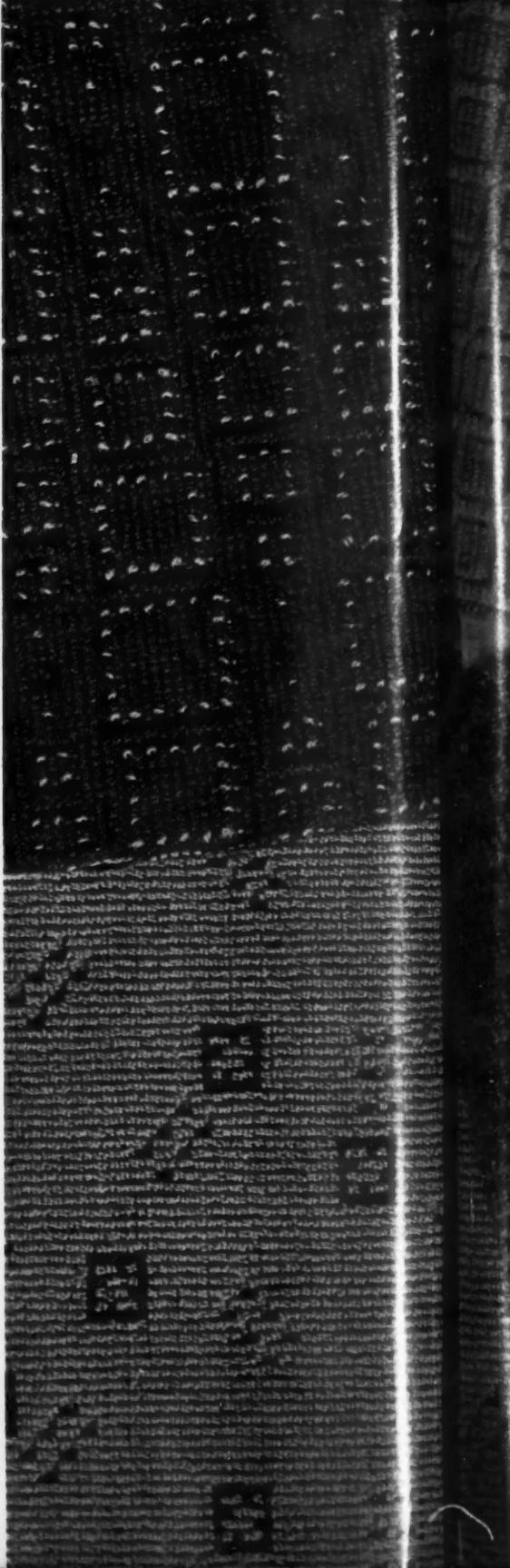
New moquette

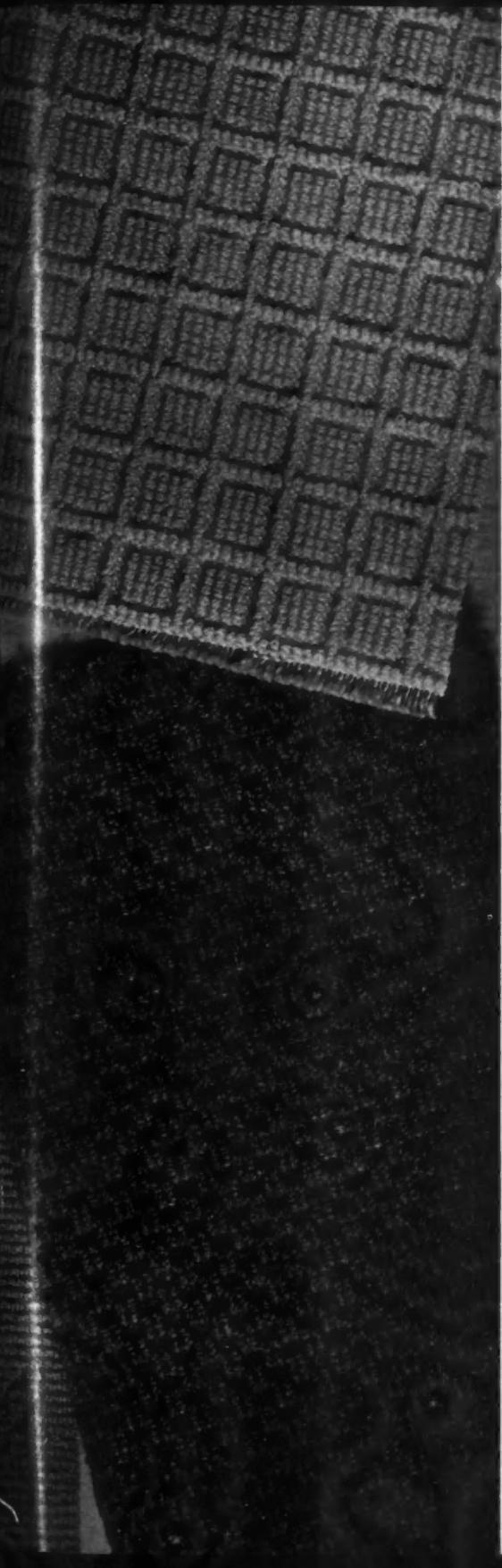
for old markets

Michael Frostick

John Holdsworth and Co Ltd, the Yorkshire firm of moquette manufacturers, has built for itself over the years a considerable reputation, not only for the quality of the cloth it produces but also for the many modern designs which feature in its range. In the course of the next few pages consideration is given to the policy for design and sales behind this production.

THE MOST IMPORTANT FACT to emerge from a day spent with the directors and designers of the company is that they have almost no direct contact with the buying public. Because of this they are denied the elementary, and often rewarding, expedient of placing a new design before the man in the street, and waiting to see if he will buy it. They have, instead, continually to face the problem of convincing the wholesaler that an order for a new design is likely to result in better business than a repeat order of an old floral with which he has done so well in the past. It requires very little knowledge of human nature to see how hard a task this is; and it further follows from this gloomy beginning that since Holdsworths are not in business for fun, the first





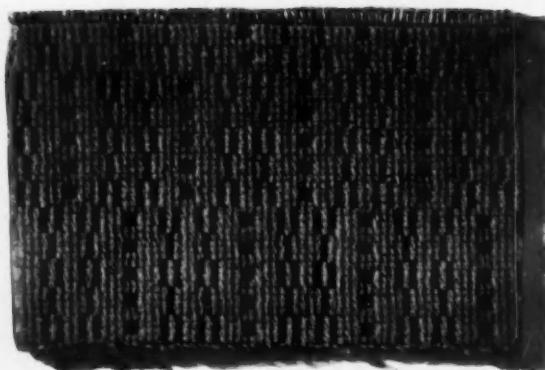
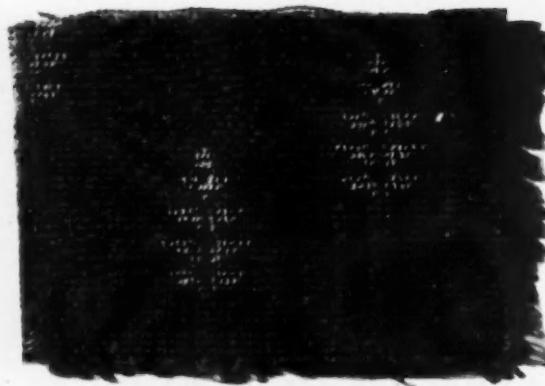
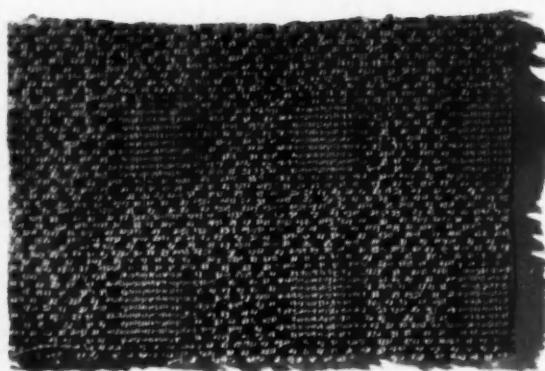
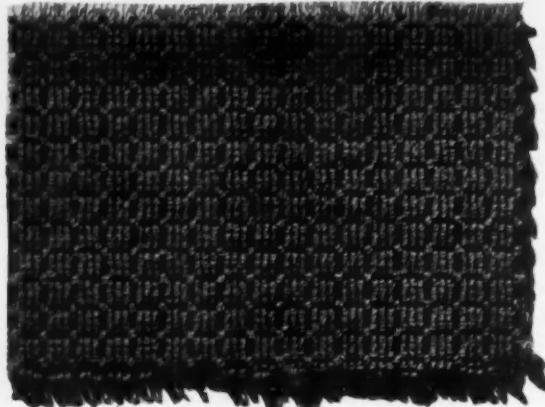
LEFT *A selection of modern designs starting with a completely plain pattern and working through to much more complex designs which nevertheless spring from the same handling of geometrical motifs.*

thought that must cross a designer's mind when he sits down before an empty sheet of paper is 'will it sell?'

Surely no set of circumstances could be regarded as a less satisfactory basis on which to plan a crusade for modern design, and yet the evidence in Holdsworth's pattern book shows considerable success. The reason is, perhaps, more easily explained if we manage to get rid of some of the difficulties of language. There are few of us who have not at some time or another become heartily sick of the word 'contemporary', and we would gladly find another word. The design department at Holdsworths has its own solution, and says quite frankly that it is interested only in 'good design'. Both the senior designers at Holdsworths are mature men with many years in the textile industry behind them. Their statement is borne out by a look at the pattern books where, for example, are to be found those strange grey-blue florals that used to adorn first-class railway carriages. These may look odd to us now, but in their day they could not be called other than good designs.

Beyond this, of course, Holdsworth has always produced, and for many years yet will continue to produce, designs which are not modern in style. This is simply because there is a customer demand for them, usually as repeat orders, and despite the designers' protests there is little that can be done about it. The most horrible example is probably the pattern used in the upholstery of Halifax buses, which does more than most things to prove the truth of the proverb about a prophet in his own land.

The external forces which either encourage or discourage the manufacture of good patterns must also be considered. On the side of encouragement is British Railways, Holdsworth's clients of long standing, and the exports to Scandinavia where the managing director, William Holdsworth, has recently taken to mixing business with pleasure and selling fabric direct off his yacht. In the northern countries there is, of course, no selling problem for modern designs and about the only difficulty which arises is the fact that the Scandinavian countries insist on colours that no one else will have; for example, a kind of mustard yellow which is very highly thought of across the North Sea, and yet is spurned by the

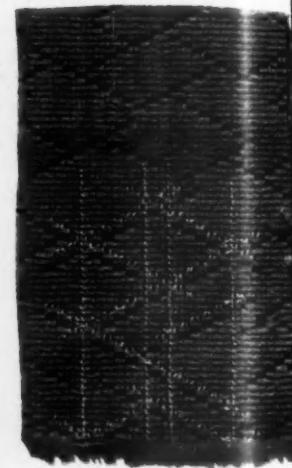
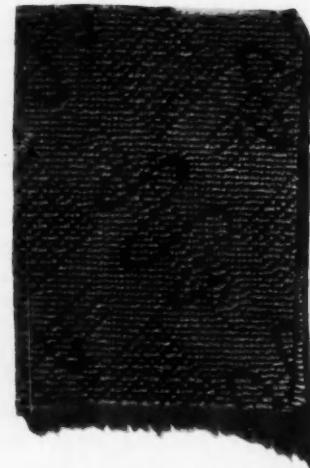


British. To meet varying demands, almost all the fabrics in the different ranges are available in alternative colours, say six or eight colours for each design.

Colour has a much more marked effect on moquette design than most people would imagine, probably due to the depth of pile and the amount of shadow in most patterns. It is not easy to show this in a photograph, but as an example there is one fabric in the current range, a 'leaf' design with a white outline which in red is pleasantly un-fussy and thoroughly acceptable. In all other colours, still with a white outline, it has a fussy Victorian appearance.

On the debit side, the motor-coach manufacturers lead

LEFT and BELOW Six modern designs which make the maximum use of weave, with colour used only to accent the pattern. This kind of work makes the fabric interesting by virtue of its changing appearance when seen from different angles, without the fussiness associated with more complex colour arrangements.



by a long way, and it has been almost impossible for years to sell them anything but the most dreadful designs derived mainly from the 'modernism' of the 'twenties. In support of these designs it is argued that they do not show the dirt and can be patched regardless of the pattern, so that each new piece may be put in anywhere and nothing cut to waste. It is clear that the first argument is silly, since many decent modern designs would show the dirt no more, while the second argument would seem to take stinginess to a point where it can almost be called immoral.

The wholesaler, on the other hand, is guilty of buying many bad designs almost in spite of himself. What he buys he must sell again, and there is a cogent argument for re-ordering a line which is known to do well. On the other hand many wholesalers have recently been persuaded to buy

RIGHT A design at present being woven for use in diesel railcars, top, and a fabric in similar style for the furnishing trade. While neither of these patterns is a shining example of modern design it should be remembered that both are likely to be seen in large areas where a good deal of their intrinsic fussiness will be lost to their strong vertical lines. They are, in fact, exactly as described by their designers - a form of 're-created Regency'.

a number of modern designs only to run into quite a new snag. It is usual when selling a design to a wholesaler for Holdsworths to give him exclusive rights, either for Great Britain, for Europe, or in rare cases for the whole world. This having been done in the usual manner for some new design, Holdsworths and the wholesaler have both been dismayed to discover a few months after the deal that an almost exactly similar design has appeared elsewhere. This invariably turns out to be a copy from across the Channel, carried out in inferior fabric but at about a quarter of the cost. So it is that Holdsworths (and doubtless others in the trade) discovered that one of the objections to simple, present-day designs is that they are all too easy to copy. There seems to be no answer to this since, although legal action could be taken, it would be a very long time before any settlement were reached - too long in fact to make any such action worthwhile.

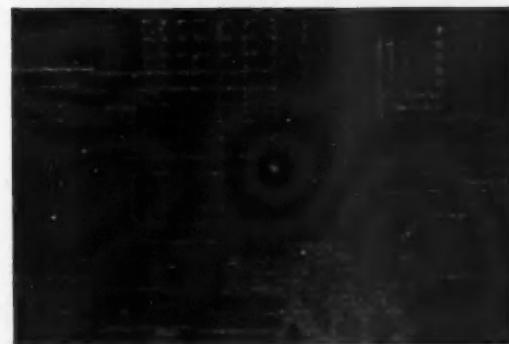
Lastly there is the customer who just cannot see anything in 'this modern stuff'. He is very prevalent in the north and, as a matter of policy, Holdsworths put in his way a number of modern designs. To help in creating the demand the firm is producing a number of what might be termed 'halfway house' patterns. These are not in any real sense modern, but they are a simplification of the old evils and it may be hoped will lead a certain type of customer to look for plainer and simpler designs. A route, which if followed to its logical conclusion, is likely to lead to the purchase of some of the firm's modern designs.

This, then, is the part played by Holdsworths to further the standard of moquette design. The firm consists of business men first and artists second, but within the limitations of commerce they are encouraging their clients to take the right road, a course which they feel will, in the end, reap its own reward.

RIGHT This infamous design is still being woven to order for use in Halifax buses. The arguments that it can be used for patching without matching the pattern, and that its continued use at least makes all the buses look the same, only go to show the kind of battle that must be waged before a new pattern can be sold to an old customer.



BELOW This simplification of an old idea is one of the 'half-way house' patterns with which Holdsworth hopes to wean some of its customers from the florid florals of yesterday, believing that the furnishing trade cannot be converted to modern designs overnight.





ABOVE The traditional method of caravan building which is common to many firms is shown here. A wooden skeleton framework is first built up on the chassis. The inner lining is next applied and glass wool is packed between the framework members. Finally the aluminium external skin is attached.
Maker: M. R. Pascall Ltd.

John E. Blake

The first article in this series (DESIGN February pages 24-30) discussed the various influences which have affected caravan design during its development from the nineteenth century. One of the limiting factors on greater progress has been the traditional method of construction which has altered little over 50 years. The following article describes new building methods which may affect the future course of caravan design and sets out three conditions which are necessary before they could be more generally adopted by the industry.

MOST OF THE DEVELOPMENTS which have taken place in architecture and design can be attributed to the evolution of new materials and methods of construction. But new materials are frequently regarded with suspicion and where they are used as cheap substitutes for older materials are often designed to disguise their essential qualities. In the caravan industry, however, this pattern of change has been largely reversed. In striving to be up-to-date in the

appearance of its products (some early attempts at styling were described in the first article of this series, DESIGN February pages 24-30) it has endeavoured to modify traditional methods of construction to imitate the characteristic forms of more modern mass-production techniques.

It is clear that both cases are equally unsatisfactory since they both involve the use of construction methods in ways which are unnecessarily complicated and

therefore inefficient. It is, for example, a laborious process to produce a double-radius caravan roof by panel beating when the same shape can be pressed in a fraction of the time. Throughout the greater part of its history the caravan industry has looked to the motor-car for a lead in design (though other influences have played an important part) and many hours are spent in producing such complex shapes by hand from plywood and canvas or aluminium, not because they are necessary for the caravan's function but because they can be identified with the more advanced developments in the motor industry. This desire for modernity of appearance is symptomatic of the industry's dilemma for it is in the grips of a craft technique. Though it is striving to demonstrate its vitality by the introduction of new styles and ingenious gadgets, there can be little significant progress until more modern methods are employed.

Economic problems

If the techniques most generally used today are slow and costly, what is to prevent the industry from introducing more progressive ideas? The answer, of course, is primarily economic. Most manufacturers will say that the industry is greatly under-capitalised and consequently has never been able to afford to tool up for long production runs. The difficulty is inherent in the industry's organisation for it is composed of a large number of small firms, each producing comparatively few caravans, but together turning out a very large number of different models.

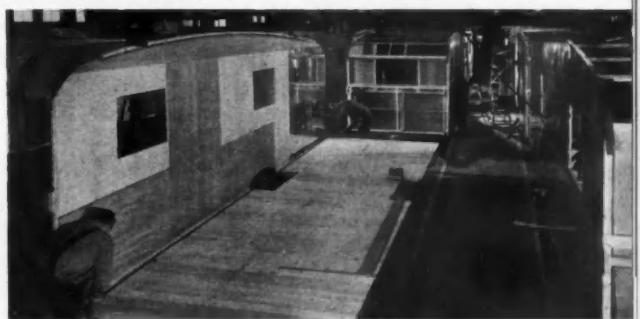
Compared with the motor industry which today comprises just over 30 firms together producing about 100 different models, the caravan industry consists of over 100 firms with as many as 200-300 different models on the market. The trend of development in the motor industry since pressed steel construction methods and conveyor-belt systems of assembly were introduced has been towards a reduction of the number of manufacturers and of the different models produced. At the same time, the total production of motor-cars each year has increased from about 100,000 in the 'twenties to over 600,000 today. This example is typical of the evolution of many modern industries. The fact that a pressed steel caravan has already been produced in this country, by Berkeley Coachwork Ltd, suggests that the caravan industry is entering a similar and therefore most important stage in its evolution where design questions must be reconsidered.

To reduce the number of models implies, of course, some form of mutual understanding between firms or even amalgamation; moves which are hardly likely to find favour in the industry at present. The majority of



ABOVE Assembling a caravan wall on a vertical jig at the factory of Berkeley Coachwork Ltd. Here the complete walls with internal and external skins are made prior to assembly on the chassis.

BETWEEN Assembling the shell of a Berkeley caravan with completed wall sections.



BETWEEN At Marston Caravans Ltd the framework and internal lining are assembled on the chassis before the glass wool insulation and external panels are attached.



BETWEEN The assembly lines at Eccles (Birmingham) Ltd. These caravans are made from prefabricated sub-assemblies which obviate the necessity for jigs, the complete walls being built up on flat tables.



caravan manufacturers place great value on the individual qualities of their particular models and believe that requirements vary to such an extent that public demand would not be satisfied by fewer types. They are also suspicious of the ability of steel to stand up to long periods of exposure without rust and corrosion and consequently will watch the Berkeley experiment with more than usual interest.

Traditional methods

But while there is little prospect of the industry turning over to pressed metal techniques in the immediate future, it has made considerable progress in the development of more efficient ways of producing caravans by the older methods. The practice common to most firms today is the jig method of assembly, which,

contemporary vehicle design. More complex forms, produced by traditional methods, involving double-radius curves, increase the cost of production considerably since they are not intrinsic parts of the structure but additions to it. They must also be made by hand, either by rolling and panel beating or, where plywood and composition board are concerned, by the laborious process of forming. It is normally, therefore, only on the more expensive models that these refinements are to be found. The conventional shape, with vertical walls and square corners, provides of course an interior which is the most convenient to furnish. Any departure from the caravan's box-like shell will involve a parallel complexity in the shape of the furniture to be fitted inside. When the problem arises, for example, where the top of a cupboard has to be related to the curve of a roof, it is conveniently



though basically the same throughout the industry, is varied considerably by individual manufacturers. Caravans which are made by this process have a wooden framework covered with hardboard or aluminium supported on a fabricated steel chassis.

In one firm the prefabrication of sub-assemblies has been developed to such an extent that jigs have been dispensed with entirely. Each member making up the walls and roof is pre-cut to a pattern, is numbered and has only one position in which it can be used.

In general principle, however, these methods have varied little from the coachbuilder's art of 50 and more years ago. The forms which can most conveniently be produced are simple boxes on wheels, modified perhaps to accommodate a curved roof and sloping end walls but with little relation otherwise to

ignored by most firms and untidy gaps remain which destroy the appearance of unity and integration.

Pressed steel and glass fibre

With metal pressings the opportunities open to designers for future development are greatly extended. Many of the shapes which manufacturers are attempting to produce in defiance of the limitations of their medium are the natural expression of pressed metal and designers may well evolve new forms which more directly fulfil the caravan's function in its dual role of both home and vehicle. It may no longer be possible to think of a caravan as an empty shell into which furniture and fittings can be arranged in various ways. A closer integration of exterior and interior forms may result from a careful study of the medium's

possibilities. It may well be found, for example, that whole sections of the shell complete with wardrobes, cupboards, partitions and so on can be made up as single units which, when installed, form an integral part of the caravan's structure. In much the same way, as in some modern motor-cars, the rigidity of a pressed steel shell would obviate the necessity for a separate chassis.

In this respect the Berkeley 'Europa' must still be regarded as an early experiment, though it undoubtedly represents the greatest advance in caravan design and construction in this country since the war. It has been conceived, as in caravans built by traditional methods, as a box on a chassis, though in this case the box is made of pressed steel. The task of furnishing the interior has been considered as a separate problem and the problem has been tackled in a conventional manner. The result is that many of the obvious shortcomings in the design of caravan interiors have if anything been exaggerated.

But pressed metal is not the only process which offers new possibilities in caravan design. Glass fibre reinforced plastic is a comparatively new material which should be even more suitable. For some years it has been used in the aircraft industry and for boat hulls, while for the first time several motor-cars with panels

LEFT Large-scale production in the Spartan Aircraft Co's factory at Tulsa, Oklahoma.

RIGHT 1 A square-cornered box, with simple curves for the roof and end walls. Maker: Marston Caravans Ltd.

2 A more complex gable shape for the roof can be achieved by stretching canvas over the wooden frame or by forming composition board on a jig or shaped former. Maker: Thompsons Caravans Ltd.

3 The lantern roof is a traditional shape derived from early caravans. Plywood and canvas, formed by hand over the framework, are used in this model. Maker: Car Trailers Ltd.

4 Single panel beaten sections at the forward and rear ends allow the line of the roof to be continued without interruption. Maker: Rollalong Ltd.

5 Pressed metal roof corner pieces allow curves of a generous radius along the edges and contribute to the shell strength. Maker: M. R. Pascall Ltd.

6 Rolled and panel beaten aluminium for the roof, panel beaten aluminium for the front and rear sections and PERSPEX for the corner windows are combined in this caravan to give an appearance more in harmony with modern vehicle design than is normally achieved by traditional building methods. Maker: O. G. Lywood Ltd.

of glass fibre were exhibited at last year's 'Motor Show'. The methods most generally used today for the manufacture of glass fibre motor bodies have been described in a previous article (DESIGN December 1953 pages 28-32) and similar methods could be adopted for caravans. Its advantages as a structural material are considerable - shell strength, resilience, lightness, freedom from corrosion, good insulating characteristics and ease with which quite large sections and complex shapes can be moulded.

The only glass fibre caravans which have been constructed so far have been produced by an American firm, Airstream Trailers Inc. This firm has for some years produced caravans, roughly cigar-like in shape, with the ends formed from a number of long and narrow triangular strips of aluminium. With glass fibre it was found that the whole of these end sections could be moulded in one piece, the inner and outer skins being made, in this case, from the same mould. The tests that have been carried out so far have been very successful and the firm will no doubt be making further experiments. Clearly the potentialities of the medium are not confined to the shell. Much of the weight of modern caravans is made up from the bulky furnishings inside. Glass fibre lockers and cupboards



would contribute much to the development of an extra-light model for touring with a low-powered car—a type of caravan which manufacturers are continually striving to achieve.

Future policy for design

In this study we have found that three conditions are necessary before the industry can make any major progress in design: more up-to-date building methods, a drastic reduction in the number of different models produced with longer production runs on each, and some form of reorganisation to make available the necessary capital. But there is a further condition which is implicit and which is of vital importance. Once expensive tools have been laid down there can be no second thoughts on design. The existing methods of designing, largely by trial and error, must give way to more thorough and deliberate methods. Five years is considered normal for the design development of a new motor-car and with caravans which have complex and diverse functions two or three years would not be excessive.

The industry appears to be entering a period of development which is ripe for the evolution of a progressive and forward-looking design policy. The services of experienced industrial designers working in close collaboration with the engineers and production managers could take caravan design to a stage which is far in advance of anything which is now in production.

The third article in the series, to appear in the June issue, will discuss design in caravan interiors.

RIGHT Assembling the steel 'Europa' by Berkeley Coachwork Ltd.

1 Some individual components: pressed corner pieces, rolled side panel and rolled and folded waist-band.

2 The steel components are clamped in a jig and welded together.

3 The completed steel shell in the assembly jig. Before the internal lining panels and furniture are fitted the shell is treated to prevent rust.

4 The final shape with enclosed drawbar and mooring legs. Note the absence of protruding fillets where the panels are joined.



ABOVE The complete end sections of this caravan produced in the USA are moulded from glass fibre reinforced plastics, the centre section being of aluminium. Glass fibre has still to be explored by caravan manufacturers in Great Britain. Maker: Airstream Trailers Inc.





Jean Stewart *

TRAVELLING EXHIBITIONS have already proved their usefulness in many fields. The Council of Industrial Design has used them since 1947 when an exhibition called 'Design Fair' was set up in art galleries and museums in provincial towns to coincide with the Council's 'Design Weeks'. During these weeks, meetings of manufacturers, retailers and educationists were held and the exhibition gave everyone in the town the opportunity of becoming interested in better standards of design.

Since then the Council has produced more specialised exhibitions that can be hired by retail stores and shops and these have proved popular. The first exhibition consisted of complete rooms, but since

many shops could not accommodate it, a more adaptable scheme of room corners was designed by Philip Fellows, the Council's exhibitions officer. An article describing it appeared in DESIGN for June 1952. This exhibition enabled retailers to show modern furniture and to test their customers' reactions before buying stock. It also encouraged the displaying together of related merchandise, as each corner showed wall treatments, furniture, fabrics, carpets and accessories. Many retailers reported that it gave them ideas for permanent displays in their showrooms.

The displaying together of related merchandise in a retail store not only helps the customer to visualise how it could look at home, it also helps one commodity

* Retail Officer CoID

ABOVE The stereo which is available to retailers for press advertising





The programme for the tour, which has already included Beales of Bournemouth and Hammonds of Hull, as arranged so far:

SCHOFIELDS OF LEEDS	Until April 3
GARLANDS OF NORWICH	April 10-24
AFFLECK & BROWN, MANCHESTER	May 1-15
SCOTTISH DESIGN CONGRESS	May 26-27
WYLIE & LOCHHEAD, GLASGOW	June 4-18
DAVID MORGAN, CARDIFF	September 17-25
GRANTS OF CROYDON	October 1-15

Stores wishing to have further information should apply to: The Retail Officer, Council of Industrial Design, Tilbury House, Petty France, London SW1.

to sell another. Many shops report that there is a lack of co-operation between departments and one is not prepared to lend goods to another for display. A retailer reported recently, however, that a dinner service lent to the furniture department for display on a dining-table led to many sales of that service.

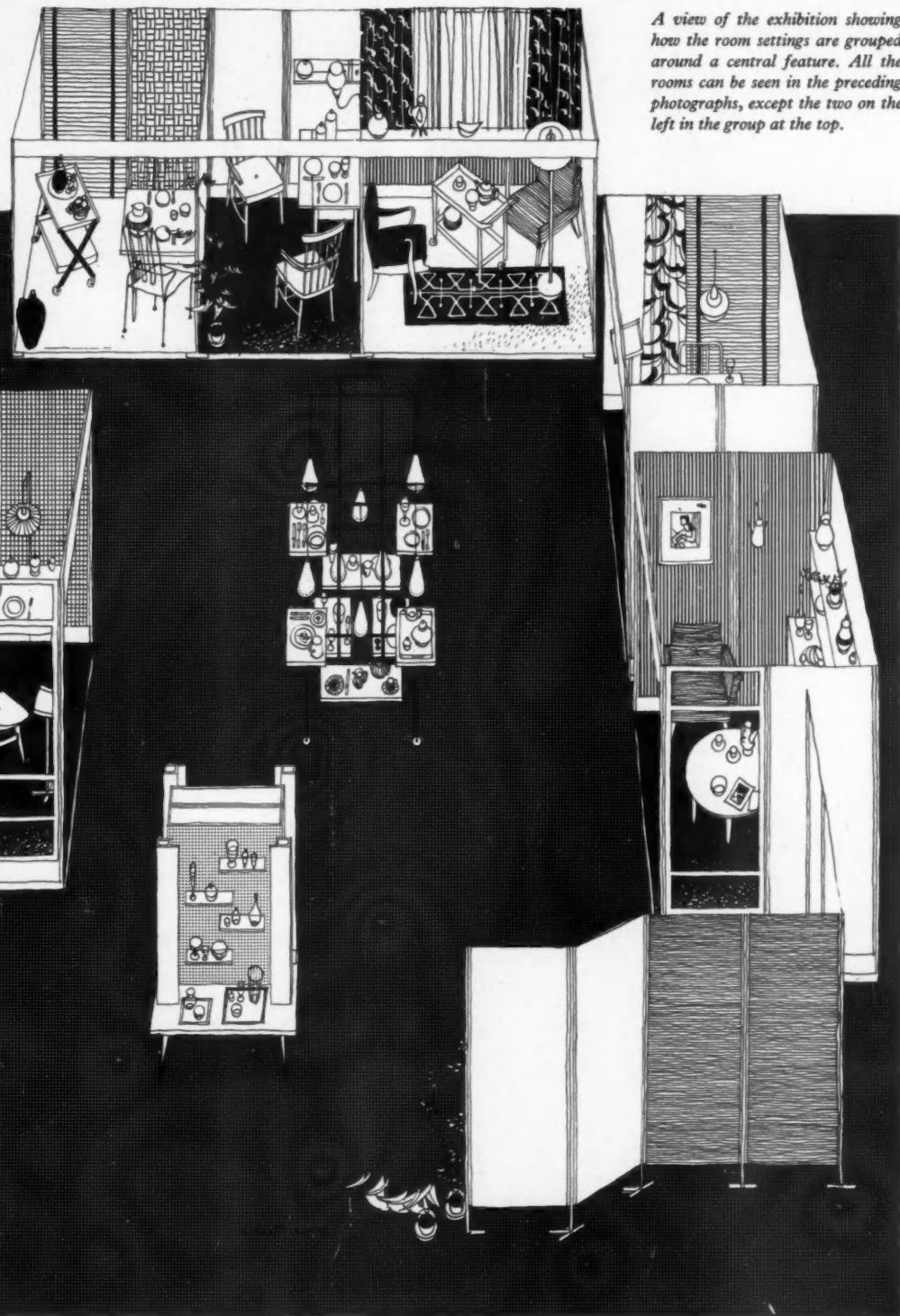
The CoID has now produced a touring exhibition for hiring to retailers. It is devoted to tableware, and shows pottery, glass, cutlery and flatware in furnished settings. It has been adapted by Philip Fellows from the successful 'Round the Table' exhibition held last autumn at the Tea Centre in London. It displays modern tableware at all prices in an appropriate setting and all the items have been chosen from 'Design Review', the Council's illustrated record of



well-designed goods. The exhibition consists of six furnished bays laid for various meals and two display cases containing glassware. There is also a central feature of eight different place settings. Displaymen will gain many useful tips from this exhibition and customers will be able to see, gathered together, the goods normally only seen separately in different departments.

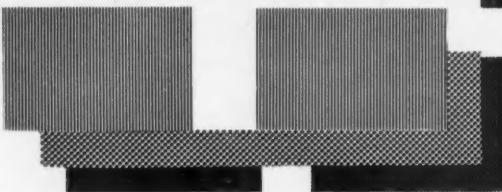
The Council has carried its service a step further this year by producing posters in four colours that can be overprinted with information by each store hiring the exhibition. A stereo is also available for use in Press advertising and general publicity. These were designed by Peter Hatch.





A view of the exhibition showing how the room settings are grouped around a central feature. All the rooms can be seen in the preceding photographs, except the two on the left in the group at the top.

FOREIGN REVIEW



This recurring feature provides a critical assessment of current designs and design activities from overseas.

GERMANY

Design for exchange

CONFIRMATION OF THE MARKED CHANGE in continental and American design trends comes from the arrival in this country of Rosenthal pottery. This German company of porcelain manufacturers with its formidable range of modern designs is making a deep impression in the American market. By a reciprocal trade agreement, Rosenthal sells British pottery in Germany, and in this country its own modern designs by Raymond Loewy, Wilhelm Wagenfeld, Margret Hildebrand, Jean Cocteau and others. This competition on their own ground faces British potters with a challenge to be met only in the design studio. Rosenthal's range is the most complete statement on the home market of a design trend which we forecast in December 1952. It is now time for those manufacturers who have been slow off the mark to bring fresh thought, and in many cases fresh designers, into their business.

BELOW Porcelain shape and 'Charcoal' colour designed by Raymond Loewy, whose name appears on each piece.



TOP Porcelain shape designed by Raymond Loewy with decorations by Margret Hildebrand, the German designer of fabrics and wallpapers.

ABOVE Porcelain fluted shape by Wilhelm Wagenfeld with decoration by Margret Hildebrand.

BELOW Porcelain shape and 'Script' engraved decoration designed by Raymond Loewy.





ABOVE These cabinets were designed by David Taylor for the Proctor Furniture Co. The pieces combine well, despite the differences in the drawer handles and legs.

USA

A cosmopolitan exhibition

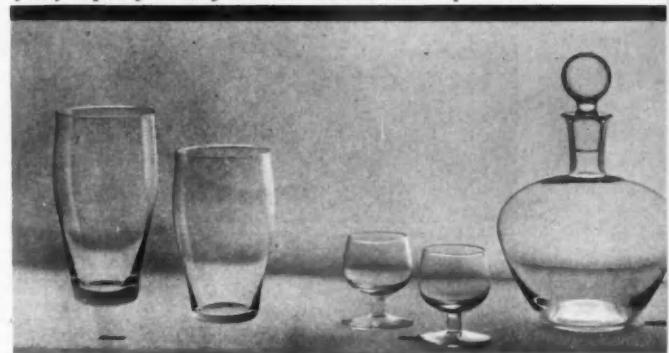
"THE OCCASIONAL UNION OF ART AND INDUSTRY in the United States has most often been sporadic and stormy." This statement was written by the Boston Institute of Contemporary Art soon after the formation of its Department of Design in Industry in 1948. Since then its efforts to promote good design have been wide and active. One of the most successful events has been a series of annual exhibitions of domestic products from many parts of the world to guide the public to the best that is available in the shops. The latest of this series, held at the Institute's Galleries in Boston, included over 200 examples. It was organised and designed by Carl F. Zahn who enlisted the help of local retailers and manufacturers from all over the U.S.A. A selection of the exhibits is illustrated here.



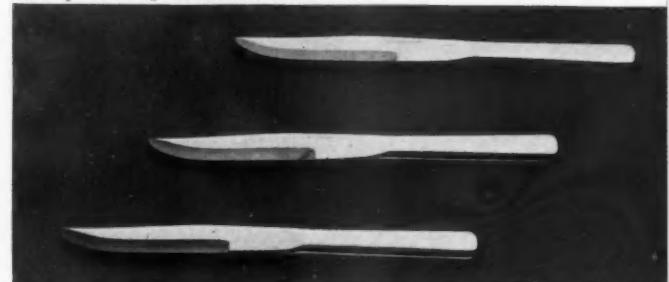
ABOVE This tiny plastic portable radio receiver resembles a camera in the precision finish of its dial. It is made by the Victor Division of RCA Industrial Equipment.

Design: Number 64

BELOW These Royal Leerdam tumblers and liqueur set are characteristic of the fine quality normally associated with the maker's products.



BELOW Practical and comfortable to handle are these stainless steel steak knives produced by the Clement Co.



BELOW Pitcher, decanter and wine cups designed and made by Brenda and Weston Anderson. The shapes of the pitcher and decanter appear rather too bulbous and self-conscious.



BELOW Silver cream jug and sugar bowl designed by Wilhelm Wagenfeld, manufactured in Germany and imported by Frasers Inc. The cruet set was supplied by America House.



Designers in Britain

Each month at the back of the issue we publish a list of the designers who have been mentioned in the previous pages. Many of the names are followed by the letters FSIA, MSIA or sometimes LSIA — affixes which represent an association with the Society of Industrial Artists. DESIGNERS IN BRITAIN 4,* the Society's bi-annual review of graphic and industrial design, is to be published during May, and this is a convenient opportunity to outline the Society's activities.

The SIA was founded in 1930 and is the only society which exists in Britain to represent and act on behalf of professional designers and commercial artists. Its object is "to establish for designers in commerce and industry a professional status comparable to that of the architect and engineer". Today the total membership is 1,076, of which 97 are Fellows (FSIA), 599 are Members (MSIA), 219 are Licentiates (LSIA) and 161 are student members.

The Society is divided into nine groups covering different aspects of design — advertising, exhibitions, illustration, packaging, posters, typography, furniture and interior design, and textiles. A general consultants' designer's group is being formed and an engineering products group has recently been established. New members are selected by a committee appointed by the Council — the governing body of the Society — and applicants for membership are required to submit at least six specimens of work which is or has been in production. The present method of selection, however, is being slightly revised to ensure that a representative from the appropriate group is included on each selection committee. At the moment the textile group is the only one of the nine which has its own selection panel.

But in all cases a high standard of technical competence and creative ability are the qualities on which selection is based. Membership of the Society is therefore a guarantee of competence and a recommendation for a designer who is seeking work in industry. Gradually manufacturers are learning to recognise the meaning of the Society's affixes, and to appreciate the contribution to industry which the experienced designer can make. But apart from this the other activities of the Society — its exhibitions, lectures, discussion groups, film evenings and social gatherings, besides the advice on scales of fees and the 'Code of Professional Conduct' — provide valuable benefits particularly for its younger members. Further information on the SIA can be obtained from the Society's secretary, 7 Woburn Square, London WC1.

Some examples of recent work in DESIGNERS IN BRITAIN 4 are illustrated here.

* DESIGNERS IN BRITAIN 4, edited by Herbert Spencer, Allan Wingate, 45s

1 Hand torch with moulded polystyrene case. Designer: Leslie John Roberts. Maker: The General Electric Co Ltd.

with the globe and canopy in acrylic plastic. Designer: Richard Stevens. Maker: Siemens Electric Lamps and Supplies Ltd.

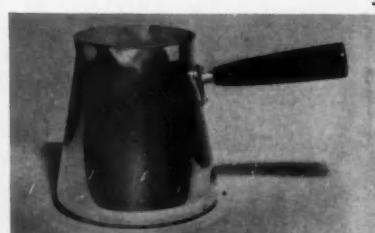
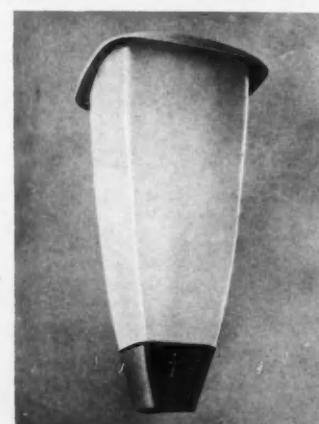
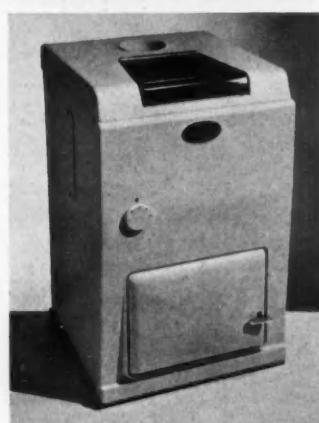
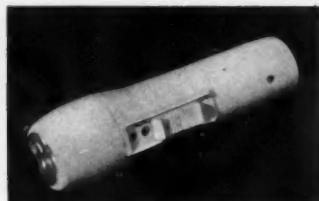
2 'Agamatic' 25/40 automatic boiler. Made of cast iron with vitreous enamel finish. Designer: Carl Otto. Maker: Aga Heat Ltd.

5 Experimental spun aluminium cocoa saucepan/jug with plastic handle. Designer: Peter Ray for Cadbury Bros Ltd.

3 Two-pint vacuum jug. Designer: Jack Howe. Maker: Roanoid Ltd.

6 Pressed metal car radio. Designer: Eric Archer in conjunction with the industrial design studios of E. K. Cole Ltd for the Rootes Group.

4 Lamp-post lantern for two or four fluorescent lamps. The base is cast aluminium alloy



NEWS

New members of CoID

The CoID welcomed five new members in March: Mr E. A. S. Alexander, who is well known in the glass trade, is managing director of The United Glass Bottle Manufacturers Ltd and has this year been appointed president of the Glass Manufacturers' Federation; Mr A. B. Clegg, Chief Education Officer of the County Council of the West Riding of Yorkshire, who has been a stout protagonist of good design in the schools in his area for many years; Mr Michael Hope, chairman and joint managing director of Henry Hope & Sons Ltd, who has himself had a lifelong interest in design problems and whose firm has for more than 50 years set a fine example in its products, advertising and catalogues; Mr H. H. Hutchison, a member of the National Technical Sub-Committee of the Association of Engineering and Shipbuilding Draughtsmen and draughtsman with Aviation and Engineering Projects Ltd; and Mr Ralph C. Sunley, managing director of E. Atkins Ltd, chairman of the Exhibitions Company of the British Furniture Manufacturers Federated Associations and a member of the Furniture Development Council. Sir Colin Anderson, a director of Anderson, Green & Co Ltd, has been reappointed for two years.

Two members who have been active in forwarding the Council's work retired at the

end of January. They are Mrs Helen C. Bentwich and Mr A. N. Silver.

CoID Scottish Committee

Three new members are welcomed to the Scottish Committee of the Council: Mr J. Chalmers Brown, chairman and managing director, C. & J. Brown of Newington Ltd, house furnishers, Edinburgh, a past president of the Scottish House Furnishers' Federation and a member of the Edinburgh Town Council; Mr Sydney Harrison, director and managing editor of the Munro Press and Henry Munro Ltd, and editor of the SCOTTISH FIELD; Mr Sam Black, Principal Lecturer in Art at the Jordanhill Training College, Glasgow, and a United Kingdom delegate to UNESCO Seminar on art education during 1951. The Lady Sempill and Mr J. Douglas Hood have been reappointed for two years.

Mr J. McMurtie Kay and Mr Andrew Nairn have retired on completion of their periods of office. Both were active in committee work as well as in their support of Scottish Committee projects. Mr Kay was an original member of the Scottish Committee.

Scottish Design Congress

More details are now available of the Scottish Design Congress to be held on May 26 and 27 in the Assembly Rooms, Edinburgh (announced DESIGN January page 34).

As in the 1951 London Design Congress the theme will be the promotion of design as a responsibility of high-level management in industry, commerce and public services. Though primarily a Scottish congress, speakers have been invited from organisations particularly interested in industrial design from other parts of the United Kingdom and also from abroad.

Among those who have already agreed to give papers are: Sir Colin Anderson, director, Anderson, Green & Co Ltd, former president, Chamber of Shipping of the United Kingdom; Sir Thomas Barlow, chairman, Barlow & Jones Ltd, former chairman, CoID; Misha Black, director, Design Research Unit; D. C. Butlin, director of Public Relations, The National Cash Register Co Ltd; T. C. Coughtrie, chairman, The Belmos Co Ltd; R. Llewelyn Davies, director, Division for Architectural Studies, The Nuffield Foundation; Sebastian Earl, managing director, Selfridges Ltd; Ashley Havinden, director, W. S. Crawford Ltd, president, Society of Industrial Artists; R. T. Laughton, chairman, The Royal Hotel, Scarborough, and The Loch Maree Hotel, Inverness; Sir John Maud, Permanent Secretary to the Ministry of Fuel and Power; Sir Walter Puckey, president of the Institution of Production Engineers; Elias Svedberg, chief architect and designer, Nordiska Kompaniet, Stockholm; W. T. C. Walker, deputy county architect for the West Riding of Yorkshire; and H. G. Wonnacott, director, Association Merchandising Corporation.

New Wedgwood room



A new Wedgwood room, the first of its kind in Scotland, has been opened recently at the Glasgow store of Pettigrew and Stephens. It was designed by Alec Heath who has been appointed display design consultant to Josiah Wedgwood & Sons Ltd.

Swedish exhibition in 1955

Their Majesties the King and Queen of Sweden have graciously consented to act as patrons of an extensive, partly international exhibition of architecture and industrial design to be held at Helsingborg in the summer of 1955. The exhibition is being organised by the City of Helsingborg in co-operation with the Svenska Slöjdföreningen, and Gordon Russell, Director CoID, has accepted an invitation to become a member of a special honorary committee.

New CoID filmstrips

Two new filmstrips have been produced by the CoID. The first, 'Let's Look at Design in Dining and Tea Tables', traces the development of tables from the fourteenth to the twentieth century, seven out of the twenty-nine frames showing examples from today. The second, 'From Cupboard to



'Sideboard', tells a similar story of how the modern sideboard has evolved over many hundred years. The filmstrips are available, complete with notes, at a cost of 15s each (postage 5d) from the CoID, Tilbury House, Petty France, London SW1; The CoID Scottish Committee, 95 Bothwell Street, Glasgow C2; and from the Educational Foundation for Visual Aids, 33 Queen Anne Street, London W1.

Newspaper design competition

An 'Annual Award for Newspaper Design' to be presented by Linotype and Machinery Ltd is being organised by the journal PRINTING WORLD on the lines of similar contests in the U.S.A. The scheme is being administered by a committee, with Noel Carrington representing the CoID, which each year will appoint an independent panel of judges. The award will probably take the form of a bronze plaque which may be held and displayed by the winner throughout the year. The judging will probably take place during September or October this year. Further details can be obtained from James Moran, editor, PRINTING WORLD, 329 High Holborn, WC1.

Lino- and woodcut competition

A first prize of £75, two second prizes of £50 and two third prizes of £30 are offered in the Giles Bequest Competition for colour linocuts and woodcuts. The judges will be the Keeper of Prints in the British Museum and the Keeper of Prints and the Keeper of Circulation in the Victoria and Albert Museum. The prize-winning designs will be added to the permanent collections of both museums. Entries must be submitted by July 30 and further details can be obtained from the Keeper of Circulation, Victoria and Albert Museum, London SW7.

Canadian National Exhibition

After the success of the 'Modern U.K.' display at last year's Canadian National Exhibition, Toronto, the Board of Trade has again asked the CoID to co-operate in a second selective display of well-designed consumer goods for the 1954 exhibition to be held from August 27-September 11. All the British goods to be shown will be selected from 'Design Review' with the exception of sports goods, toys and women's fashions, accessories and textiles. The first two of these categories will be selected by the CoID in consultation with the associations concerned while the women's fashions, accessories and textiles will be chosen by Miss Rosemary Cooper, editor of BRITISH VOGUE EXPORT BOOK, on behalf of the Board of Trade and the CoID.

Touring exhibition

Three firms, Tibor Ltd, the Banbury Carpet Co and Permoglaze Ltd are co-operating in the production of a demountable exhibition to tour retail stores in the Midlands and the North. The exhibition, which will consist of seven triangular room corners including two bedrooms, two dining-rooms and three lounges, opened at Wylie and Lochhead, Glasgow, during March. It has been arranged in association with the CoID Scottish Committee, all the furniture, furnishings and carpets having been accepted for 'Design Review', the CoID's illustrated record of good British designs in current production.

Swiss Industries Fair

The Swiss Industries Fair for 1954 will be held at Basel from May 8-18. Instruments, watches and textiles will be shown.

New Appointment

Peter Bell has been appointed by Crompton Parkinson Ltd as the firm's consultant designer on fluorescent fittings.

Designers in this issue

Brenda Anderson (31). Weston Anderson (31). Eric Archer, MSIA (32). F. C. Ashford, MSIA (17). Peter Bell, MSIA (8). Dennis Beytagh, MSIA (17). Misha Black, OBE, FSIA, M Inst RA (33). Gordon Burley, LSIA (15). Sir Hugh Casson RDI, MA, FRIBA, FSIA (6). James Dartington (17). June Dartington (17). Philip Fellows (27). David Fowler, MSIA (17). Milner Gray, RDI, FSIA (17). David Hammond (17). Peter Hatch, MSIA (Art Editor) (28). Ashley Havinden, OBE, RDI, FSIA, FIPA (33). Alec Heath, MSIA (33). F. H. K. Henrion, MBE, FSIA (Cover). Margaret Hildebrand (30). Jack Howe, FSIA (32). Richard Miles (17). Carl Otto, MSID (32). Roger Peach, FSIA (17). Ernest Racc, RDI, FSIA (17). Peter Ray, FSIA (32). A. B. Read, RDI, FSIA (17). Tibor Reich, ATI, FSIA (12). John Reid, ARIBA, MSIA (9). Leslie John Roberts, MSIA (32). Douglas Scott, MSIA (17). Irene Stevens, ARCA (17). Richard Stevens, MSIA (32). Elias Svedberg (33). Jesse Tait (17). David Taylor (31). A. F. Thwaites, FSIA (16). James Tower (17). Wilhelm Wagenfeld (30). Walter B. Whiston (17).

The drawing on page 29 is by Robert A. Sevant, AIBD, NDD.

Designers' addresses may be obtained from the EDITOR.

DESIGN

SUBSCRIPTION RATES: 25s a year, post free, from the Circulation Manager, DESIGN, or 2s a copy from newsagents or booksellers.



'St. James's Palace,' a poster designed for London Transport by David Lewis. It is one of the series of full colour prints of famous London Transport posters, which includes the work of Edward Bawden, A.R.A., John Minton, E. McKnight Kauffer and many others. The average size of the prints is 6" x 5". They can be obtained, price 1s. each (postage 3d.), from the Publicity Officer,

London Transport, 55 Broadway,
Westminster, S.W.1.



2